

**IT'S
ABOUT
TIME**
A FESTIVAL OF
RHYTHM, SOUND,
AND PLACE.

CULTURA
SECRETARÍA DE CULTURA



FONCA



Instituto Municipal
de Arte y Cultura
IMAC



Casa de la Cultura
Tijuana

Reed Family Concert

Stravinsky INTERPOLATIONS

Luis Alberto Urrea: Tijuana Book of the Dead
Igor Stravinsky: Histoire du Soldat
Lux Boreal Compañía de Danza
Wilfrido Terrazas, Flute
Steven Schick, Conductor



UC San Diego
ARTS AND HUMANITIES
Music



SATURDAY, FEBRUARY 3rd @ 7:30PM
Mandeville Auditorium

Pre-concert talk with Steven Schick @ 7:00PM

A Note From Steven Schick, Festival Curator

“It’s About Time,” the month-long festival of rhythm, sound and place, sponsored by the San Diego Symphony, is moving to UC San Diego for its final two weeks. While we were performing downtown, there was a lot of rhythm and sound; here we take up the issue of place.

In two performances, Friday and tonight, we explore ideas of place through two very different pieces of music. On Friday, Michael Pisaro’s luminous *asleep, forest, melody, path*, led by Greg Stuart, UC San Diego alumnus and Pisaro’s most important advocate, along with UC San Diego faculty member, Erik Carlson, explored the sounds of our place in concrete terms. Six field recordings made in different spots of San Diego County—from the international border, to the airport on the day of the Muslim travel ban, to East County and desert—frame musical activity that highlights and enlivens the recordings.

Tonight, during the third annual Reed Family Concert in the Mandeville Auditorium at 7:30, we illuminate another facet of place through a new realization of Igor Stravinsky’s classic work, *Histoire du Soldat*, which turns 100 years old this year. We’ll replace the original Ramuz text with excerpts from Luis Alberto Urrea’s pointed and poignant “Tijuana Book of the Dead” and team up with the Tijuana-based dance collective Lux Boreal and recently-arrived faculty member, the improvising flutist Wilfrido Terrazas.

Our new version tells the Faust story not as a soldier who trades his soul to the devil for a violin, but as one about the daily flux of people crossing the border between San Diego and Tijuana. This is not a re-examination of immigration issues, writ large, in the way they are presented in daily news reports. It’s not about a wall or who will pay for it, nor is it a recitation of the cold statistics of visas and vetting. Our piece is about people who live on one side of the border between San Diego and Tijuana and cross to work on the other. Our piece is about another kind of warrior, whom you see arriving at La Jolla homes or downtown restaurants or North County lawn services at 5:00 or 6:00 in the morning. Our story is about our neighbors and our friends. They are real people and have names, not just numbers—and their stories need to be told, not just tweeted about.

Gratitude goes to the University of California San Diego and in particular the Music Department for their steadfast support. They remind us that the best education is a rifle loaded with the future and is aimed at the goal of a life lived fully, responsibly, and joyfully in the world. Warm thanks goes to Jessica Flores and her excellent staff for their hard work, to my friends and colleagues, Greg, Erik and Michael; Luis, Willy, and Lux for their art. As always I am deeply grateful to Joel and Ann Reed and family for their generous gift, which has been indispensable to these concerts and many others.

—Steven Schick

UC San Diego | Division of Arts and Humanities | Music

Stravinsky Interpolations

Luis Alberto Urrea: Tijuana Book of the Dead

and

Igor Stravinsky: Histoire du Soldat

featuring

Lux Boreal Compañía de Danza

and Wilfredo Terrazas, Flute

Part 1: A Distracted God

Part 2: Un Día de Sombras

Part 3: Tijuana Book of the Dead

To be performed without intermission.

The Lux Boreal Creative Performers:

The Soldier/The Traveler: Briseida López

The Traffic Man: Ángel Arámbula

The Gringo Devil: Raúl Mavarro

Mother: Azalea López

The Santa Ana Winds/The Desert: Victoria Reyes, Matthew Armstrong,
Pamela Macías, and Melissa Padilla

The Ensemble:

Rachel Allen, Trumpet

Keir GoGwilt, Violin

Curt Miller, Clarinet

Jordan Morton, Bass

Ryan Nestor, Percussion

Eric Starr, Trombone

Leyla Zamora, Bassoon

Steven Schick, Conductor

Mextly Almeda, Lighting Design

Henry Torres, Choreographer

Jessica Flores, Technical Director

Texts by Luis Urrea drawn from “Tijuana Book of the Dead”

Part 1 - A Distracted God

“You who seek Grace from a Distracted God”

The Soldier’s March

“Sombra”

Music to Scene I

Music to Scene II

Music to Scene III

“Codex Luna, Pt. 5”

The Soldier’s March

Part 2 - Un Día de Sombras

“Irrigation Canal Codex”

The Royal March

“Cancion al final de un día de sombras”

Little Concert

“Fall Rain”

Three Dances:

Tango

Waltz

Ragtime

“Tijuana Book of the Dead”

Part 3 - Tijuana Book of the Dead

The Devil’s Dance

The Great Choral

“Arizona Lamentation”

“Definition”

“Tijuana Codex”

Triumphal March of the Devil

“Hymn to Los Vatos”

Percussionist, conductor, and author **STEVEN SCHICK** was born in Iowa and raised in a farming family. Hailed by Alex Ross in the *New Yorker* as, “one of our supreme living virtuosos, not just of percussion but of any instrument,” he has championed contemporary percussion music by commissioning or premiering more than one hundred-fifty new works. The most important of these have become core repertory for solo percussion. Schick was inducted into the Percussive Arts Society Hall of Fame in 2014. Steven Schick is artistic director of the La Jolla Symphony and Chorus and the San Francisco Contemporary Music Players. As a conductor, he has appeared with the BBC Scottish Symphony Orchestra, the Saint Paul Chamber Orchestra, the Milwaukee Symphony, Ensemble Modern, the International Contemporary Ensemble, and the Asko/Schönberg Ensemble. Schick’s publications include a book, “The Percussionist’s Art: Same Bed, Different Dreams,” and many articles. He has released numerous recordings including the 2010 “Percussion Works of Iannis Xenakis,” and its companion, “The Complete Early Percussion Works of Karlheinz Stockhausen” in 2014 (both on Mode). He received the “Diapason d’Or” as conductor (Xenakis Ensemble Music with ICE) and the Deutscheschallplattenkritikpreis, as percussionist (Stockhausen), each for the best new music release of 2015. He was inducted into the Percussive Arts Society Hall of Fame in 2014. Steven Schick is Distinguished Professor of Music and holds the Reed Family Presidential Chair at the University of California, San Diego. He was music director of the 2015 Ojai Festival, and starting in 2017, will be co-artistic director, with Claire Chase, of the Summer Music Program at the Banff Centre.

LUIS ALBERTO URREA is a prolific and acclaimed writer who uses his dual-culture life experiences to explore greater themes of love, loss and triumph. A 2005 Pulitzer Prize finalist for nonfiction and member of the Latino Literature Hall of Fame, Urrea is the critically acclaimed and best-selling author of 17 books, winning numerous awards for his poetry, fiction and essays. Born in Tijuana to a Mexican father and American mother, Urrea is most recognized as a border writer, though he says, “I am more interested in bridges, not borders.” Urrea won an American Academy of Arts and Letters Fiction award and his collection of short stories, *The Water Museum*, was a finalist for the 2016 PEN-Faulkner Award and was named a best book of the year by *The Washington Post* and *Kirkus Reviews*, among others. *The Devil’s Highway*, Urrea’s 2004 non-fiction account of a group of Mexican immigrants lost in the Arizona desert, won the Lannan Literary Award and was a finalist for the Pulitzer Prize and the Pacific Rim Kiriyaama Prize. *The Hummingbird’s Daughter*, his 2005 historical novel, tells the story of Urrea’s great-aunt Teresa Urrea, sometimes known as the Saint of Cabora and the Mexican Joan of Arc. The book, which involved 20 years of research and writing, won the Kiriyaama Prize in fiction and, along with *The Devil’s Highway*, was named a best book of the year by many publications. Urrea attended the University of California San Diego, earning an undergraduate degree in writing, and did his graduate studies at the University of Colorado-Boulder. After serving as a relief worker in Tijuana and a film extra and columnist-editor-cartoonist for several publications, Urrea moved to Boston where he taught expository writing and fiction workshops at Harvard. He also taught at the University of Louisiana-Lafayette. Urrea lives with his family in Naperville, IL, where he is a distinguished professor of creative writing at the University of Illinois-Chicago.

WILFRIDO TERRAZAS (Camargo, 1974) is a Mexican flutist, improviser, composer and educator, whose work finds points of convergence between notated and improvised music, and approaches collaboration and collective creation in innovative ways. He is a member of *Generación Espontánea* and *Líminar*, and he has performed over 330 world premieres, written over 40 works, and recorded over 30 albums. Wilfrido has

presented his work all over Mexico, and in other 14 countries in Europe and the Americas. Since 2014, he is co-curator of La Semana de Improvisación La Covacha, a festival completely dedicated to improvised music in Ensenada. Other current projects include *Filera*, *Escudo(Torre)*, and the *Wilfrido Terrazas Sea Quintet*. In the summer of 2017, Wilfrido was appointed Assistant Professor at the University of California, San Diego. <http://wilfridoterrazas.weebly.com>

Founded in 2002, **LUX BOREAL DANCE COMPANY** is a versatile collective of creators and performers, converging through dance towards a common language to express their vision of reality through Art. Lux Boreal is part of a bi-national artistic movement, which takes place in the Tijuana (Mex) – San Diego (USA) border region, reinforcing the bonds between artistic communities and diverse audiences. Lux Boreal has been featured in major dance festivals and venues throughout Mexico, and has performed internationally including in the United States, South America and Europe. To know more about this Tijuana based company visit: luxboreal.org. Lux Boreal is sponsored by the National Fund for Culture and Arts of México (FONCA).

MEXTLY ALMEDA (Lighting Designer) holds a Bachelors of Science in Pure Mathematics from the University of California, San Diego and is currently pursuing an MFA as a first year Lighting Design candidate at UC San Diego. Selected design credits: Peter Pan and Wendy (Burning Coal Theatre) Into the Woods (PLNU), Scenes from an Execution, Rocks in her Pocket, War of the Worlds (UC San Diego). Selected Assistant credits: What of the Night? (UCSD), Black Odyssey, The Glass Menagerie (California Shakespeare Theatre), Beauty and The Beast, The Odyssey, Unison, Mojada: A Medea in Los Angeles, Shakespeare in Love, Julius Caesar (Oregon Shakespeare Festival), Tiger Style! (La Jolla Playhouse).

Department of Music

David Borgo, Chair

Barbara L. Jackson, MSO

Linda Higgins, Fiscal Manager

Elizabeth Cuevas, Fiscal Assistant

Jessica C. Flores, Production Manager

Mandeville Auditorium

Maureen Fahey, Sr. Technical Production Specialist

Daniel Ross, Audio Engineer, Technical Production Specialist

Aaron Sum, Production Technician

Peter Ko, Front of House Manager

Andrew Munsey, Recording Engineer

Recording Assistants: Martin Chapman, Daniel McFarland, Forest Reid, and Jonathan Yergler

Rachel Allen, Program Associate

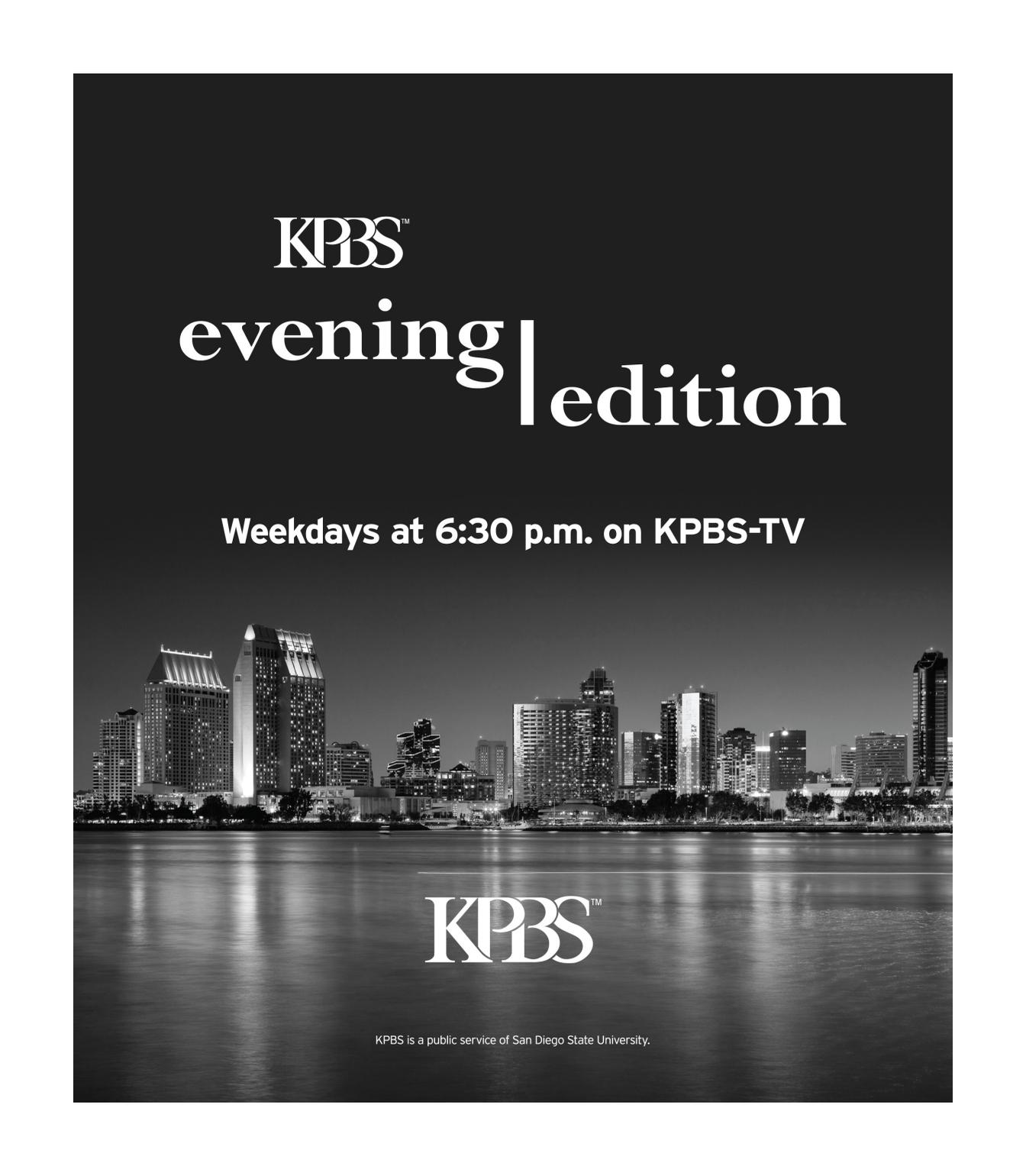
Michiko Ogawa, Graphics Associate

Jennifer Bewerse, Original Graphics Design

Contact us for information on upcoming concerts:

Music Box Office: (858) 534-3448 | <http://music.ucsd.edu/concerts>

Audience members are reminded to please silence all phones and noise-generating devices before the performance, and to remain seated during the performance. As a matter of courtesy and copyright law, no unauthorized recording or photography is allowed in the hall. UC San Diego is a non-smoking campus.

A black and white photograph of the San Diego skyline at night, viewed from across a body of water. The city lights are reflected on the water's surface. The sky is dark, and the buildings are illuminated with various lights.

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